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## A SYNTHESIS OF OPINIONS COLLECTED FROM EDITORS AND JOURNALISTS WRITING FOR ART AND CULTURE

### 1. What makes a good relationship with an artist or publicist? Please share some examples of “Dos”.

- When communicating with a press person be concise and to the point. Avoid raving about your project. Suggest a genuine angle or something that is unique about your show.
- Be responsive and knowledgeable about your project.
- Follow press time lines and think about the focus of a publication before approaching a journalist about your work.
- Be easy to work with. Things like bios/photos/credits/portraits should be packaged and ready to go at a moment's notice.
- Be creative and use humor in your communication.
- Do write a clear, complete press release that is easy to read and includes the “5Ws”: Who, What, When, Where and Why.
- Do send a separate press invitation to critics to review your event, inviting them to a press preview or press opening of your event.
- Do send high-resolution (300 dpi) production shots or photos that look great.

### 2. What are the most frequent mistakes artists and/or publicists representing a show make? Please share some examples of “Don'ts”.

- Don't tell a critic or editor s/he should review something because *The New York Times* did. Editors do not follow other editors.
- Make sure a press person has time to talk to you and make your conversation quick. Most journalists prefer email instead of phone calls or faxes.
- Don't bombard a press person numerous times or on multiple platforms such as Facebook, email or phone at the same time.
- Don't pitch a story that is not right for the media outlet. Identify its aesthetics and focus before approaching the editor.
- Be aware of deadlines. Many monthly magazines require 3-5 months' lead time. Journalists at weeklies and dailies need several weeks' advance notification.